

Choral Harmony, No. 105.]

THE QUAVER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,

And Exponent of the Letter-note Method.

All Correspondence and Advertisements to be forwarded to 20, Paternoster Row, London, E.C

No. 39.]

MARCH 1, 1879.

[One Penny.]

THE

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An easy System which

TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

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- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| 39 | Walk about Zion | Bradbury. |
| 39 | He shall come down like rain | Portogallo. |
| 43 | Blessed are those servants | J. F. S. Bird. |
| 43 | Enter not into judgment | Do. |
| 60 | But in the last days | Mason. |
| 64 | Great is the Lord | American. |
| 64 | Arise, O Lord, into thy rest | Do. |
| 69 | Awake, awake, put on thy strength | Burgiss. |
| 77 | Grant, we beseech thee, merciful Lord | Callcott. |
| 84 | I will arise and go to my father | Cecil. |
| 84 | Blessed are the people | American. |
| 85 | I was glad when they said unto me | Callcott. |
| 129 | Blessed are the poor in spirit | Naumann. |
| 136 | O Lord, we praise thee | Mozart. |
| 136 | The Lord's prayer | Denman. |
| 140 | O praise the Lord | Waldon. |
| 140 | I will love thee, O Lord | Hummel. |

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The Music only, price one penny.

The Letterpress only, price one penny.

Music and Letterpress, price twopence.

This arrangement, which has now become necessary in order to avoid actual loss, will not affect the price of back numbers at present on sale at our publisher's, but as soon as the present editions are sold off the double charge will commence. Nos. 1 to 12 cannot be reprinted: therefore, if our friends wish to complete their sets, they should order without delay.

The Pioneers of the Singing Movement.

MAINZER ON GAELIC PSALM TUNES.—(Continued from Page 217.)

AS popular music and popular singing are generally connected with individual feelings common to all countries, or the usages and habits peculiar to one; we cannot speak of Highland Psalmody without remarking on the deep solemnity of its attendant characteristics. It is not for the Scotchman, but for the stranger, we add these few remarks, as we expect that these popular compositions will excite a higher interest on the Continent than in Scotland itself.

A Sabbath in the Highlands, or Islands of Scotland, is a day to be remembered, especially by a stranger or foreigner. The universal repose, the silence of the villages, the stillness of the fields, with the devout earnestness impressed upon the faces of man, woman, and child: all that meets the eye or the ear, and especially the entire absence of irreverent circumstances, all tend to render a Highland Sabbath with high and heart-felt interest, and to furnish a spectacle which can be shown by no other country.

On the day of Communion, however, these appearances undergo a remarkable change. All becomes animated; everyone is busy; horse and car are put in motion. The whole population, from the Highland Laird, the fisherman from the shore, the shepherd from the hills, the labourer from the soil, with wives and children, are actively engaged in a pilgrimage to the Parish Church, situated often at a distance of ten or fifteen miles; and it is not rare to meet, on such occasions, persons from remote parts of the country, who have accomplished a journey of fifty or sixty miles. In whatever direction you look, the people are seen on foot, on horseback, or in carts, slowly toiling over the hilly roads to the place of meeting: men and boys bearing their plaids upon their shoulders; women and girls their shoes and stockings in their hands. From other parts they urge their boats over the distant sea, in order to share in the annual and highly-cherished devotional exercise. The character of the scene is heightened by the silence of their motions, and the earnestness of their countenances; features unusual in great assemblages. The multitude draws nearer and nearer, until a congregation is formed, amounting often to ten thousand or upwards. The usual meeting-place, the church, is relinquished, or left to the smaller English portion of the congregation; for on that day the *corry* (hollow or dell) or glen is their cathedral; great nature with all her

rocks, seas, and skies, in all her magnificence and grandeur, their temple.

In the centre of the dell, stands a kind of camp pulpit, called *the tent*. Two long communion tables are spread in front of it. The solitude of this retired spot has been dispelled, and a dense congregation fills the natural amphitheatre. On such solemn occasions, as soon as the precentor has sung a line of the psalm, men, women, and children join, with soft, suppressed voices, in the warbling sacred melody. Every one appears to sing for himself and his immediate neighbours. He desires not to be heard beyond the reach of his hand; thus giving to the exercise a timid and unpretending character.

From the place of worship, the melodies are transferred to the dwellings in the hills, straths, and distant glens, and there repeated in the same manner, in domestic worship: thus they are learned, sung, and propagated orally, from year to year, from generation to generation: thus are the children made acquainted with the touching strains at an early age; and hence the mysterious power they produce upon the Highlander.

Ask him what he feels when far distant from his native country; what he feels when listening to these tunes; sing them, and you will see his glad start of surprise, you will remark his eagerness to seize the gentle trembling melodies; sing on, and his head which rose suddenly at first, will rapidly sink; for his native hills and glens are before his mental eye during this moment of almost supernatural charm. The days of his childhood revive in his memory; he sees his mountain hut and native village; he hears the voices of his mother and his bride; he feels with irrepressible emotion the revival of all his bright moments of happiness; and the pangs of his dark hours of grief; he sees the church in which his first, his tenderest vows were paid, and the churchyard where all that were dear to him lie buried; and the man of a strong heart, of bold and sturdy nature, sheds tears of bitter regret, of filial tenderness, of love and recollection: he weeps for his mother, for his bride; he sighs for his father's hut, the winding path to the lake, the roaring of the mountain stream, the song of the milkmaid, the church bells well remembered chiming, the home in the vale, and the echo on the hill.

In the depth of his grief he awakes, like the young lion in his cage, or the prisoner from a

golden dream of infancy and home, to the dismal reality of his clanking chains, who vainly beats the strong wall, and rushes upon the iron bars of his prison. So will the exiled Highlander return once more to the companion of his youth, to his father's hearth; but alas! he stands in another hemisphere; broad lands and broader seas—half a world, are placed between him and his Highland home. A deep depression succeeds; his mind is disturbed, his heart torn, his soul has been filled with the despairing accents of another "*Lochaber no more*."

These tunes are becoming every day more and more rare, in the same way as another characteristic of the Highlands—the kilt, is gradually disappearing. The new precentor, being unacquainted with them, substitute the common Psalm tunes. Some ministers in Ross-shire, and Sutherland also, imbued with

the advantage of civilization, and jealous of the beauty of the psalm tunes of the Lowlands, and of the fine and expressive howling and bawling which usually accompany its performance, have combined to destroy these poetic melodies of the people, and to substitute for them that improved style, in which the Lowland precentors have so frightfully distinguished themselves.

Let us, therefore, hasten to bring them to notation, before tide has carried away the last Gaelic precentor, and favoured the Highlands with a new set of tunes. Let us perpetuate them in a time when their existence is yet undeniable, lest those musical relics may one day share the fate of the relics of the bard, and be placed, like the harp of Ossian, among the dreams of the enthusiast.

An American view of "A National Church Music."

By W. J. PATTEN.

POSSIBLY the above heading may look a little startling to people of democratic views; but, thoroughly believing that it is one of the inevitables, I earnestly invite a careful investigation of the subject before coming to a decision. We are a church-going, singing nation. In all departments of education, science, and enterprise, we have "system," and in all phases of worship, excepting the song, we recognise a form and a standard, below which no effort will be tolerated. Why then is this prominent and powerful feature of our religious service left almost entirely to the ambition of a few composers and compilers, or to the caprice of publishers?

Before me lies a volume which, according to the preface, was prepared for the advancement of congregational singing; and yet of its hundreds of tunes more than one half are worthless, and two thirds of the remainder are so commonplace and aimless, that the people have no appetite for them. In the largest cities and in their most popular churches, some good collections of tunes are used; but even here their "goodness" depends mainly upon a fine organ and a brilliant and well-trained choir; while in the great mass of cities and towns throughout the land, the hymn-books in use are filled with unmusical, worthless tunes, interspersed, of course, with the old "standards." The consequence is, that the singing is confined to about a score of such tunes as Dennis, Marlow, Greenville, St. Thomas, Coronation, Old Hundred, &c.; so that people have become possessed of the idea

that there is but one set of tunes for the past, present, and future, and they draw them over and over, year in year out, with a mechanical submission, which is at once edifying and exasperating.

Now that these old tunes are good and noble, no one will deny; but *because* they are good, are we to be for ever satisfied with them? Shall we admit verbally, as we do practically, that when Dr. Mason died, all talent and ambition to compose noble tunes died with him? I do not deny that some grand tunes have been written since then, but how many, and what of it? (I am aware that this attack upon the traditions of the fathers, will stir up a certain kind of indignation; but so much the better, if it only serves to shatter the sentimental apathy into which we, as a singing nation, have fallen.)

Many years ago men of fair musical education and ability composed tunes to meet the times. Such names as Stanley, Read, Edson, Billings, Holden, Randall, Williams, Malan, Webb, Kingsley, Mason, &c., &c. have become a part of musical history, because the men knew that good tunes would increase religious feeling and perpetuate the composer's name, while the song, dance, glee, and other popular productions would perish as quickly as they came. Grasping this idea they made such tunes as the education and taste of those days inspired; and are these early productions to suffice for all time? Did these men, living and writing at the very dawn, as it were, of congregational singing,

exhaust the resources of the scale, and reach the limit of inspiration?

Congregational singing, as an established part of public worship, is becoming more and more decidedly an institution of this country; whether it is the best way or not, the fact remains, and if composers do not wish to be left behind in the race, they must move with the mass. The demand for good congregational tunes is larger and more discriminating to-day than ever before, and it is folly to think of relying always upon the few old tunes that have outlived their contemporaries, and worse than folly to plod heedlessly on and think nothing about it. The composers of to-day must take up their pens and make new tunes for our worship. We are living in an age which will become grandly historical for its brilliant musical attainments and advantages. The oratorio, the opera, the cantata, the symphony are produced [?] and performed in our cities amid a ripe and healthy appreciation and enthusiasm, while the music [?] in our churches is fairly mouldy! Where are the men of genius who can compose a grand symphony, that they will not give the worshipping congregation a few good enduring tunes? Where are the men of talent who can produce song after song of noble character and beautiful melody that they will not make tunes for millions who are fairly hungry for them, and thus contribute their part to the music which forms the ground tier of all musical feeling? We must have a National Church music, established and moulded by the men of to-day,—a nucleus upon and around which our descendants may enlarge. When the great revivalists of the West began to call together the people, and the old moss-grown barriers around their hearts began to give way, the sleeping power of song sprang to life within them, and began to clamour for expression. Then, upon the understanding of those great leaders, dawned the crushing necessity of having new music. The little collections of Gospel hymns and songs were hastily prepared to meet this immediate want, and, while they possessed no such sterling qualities as do the grand old tunes which were thrown aside, their newness and freshness touched every heart. It is the people's thirst for new tunes, rather than the real merit of the compositions, which has caused their tones to spread like wild-fire through the land. I mean no reflection upon the Gospel songs. They are good and beautiful and have carried joy and peace to many weary hearts; but they are not enduring, for already the people are looking for something else, and

this is what we must be thinking of. What an opportunity to confer upon the nation a priceless blessing.

When I think of the hundreds of talented composers who have had experience in this phase of musical progress and who know the style of tunes which the people love, and when I think what a grand and beautiful collection of lofty tunes could be compiled from the creation: of these men, my heart is thrilled with emotion, and goes up in prayer to God that men may rouse themselves and joyfully spring to the holy task! There are many ways in which this end may be brought about, and the best one will ultimately be selected. I would like to make these few comments upon the matter.

First, the result sought, while its pursuance may render some profit to the publishers, is for the public good, hence clergymen and laymen, singers and players, publishers and dealers alike should join hands in its behalf. Second, no individual interests or ambitions should be consulted. Third, as a National Music is our aim, while we have to employ hymns in compiling, no discrimination in matters of creed or form can be entertained; as, having established the work, ecclesiastical bodies may effect such alteration of text as pleases them. Tunes may be collected by men of judgment, in the various centres of the country, when the subject has been thoroughly ventilated, and compositions solicited from experienced writers.

These tunes should be made solely for congregational use, and while they adhere to the true dignity demanded in the premises, they should reflect the taste and emotion of the people represented by the composer. Tunes written in Maine might not become at once popular in Georgia, but such a natural interchange of thought and feeling will naturally lead to a blending of taste and style; and, continuing upon the path which is thus opened, our successors will be enabled to complete and beautify a truly National School of Church Music, which shall be as powerful in the scope of religion and of music, as was the National Opera of Italy. When the number of tunes contributed is deemed sufficiently large, a commission of competent judges may examine and cull them, and compile Vol. I. A book issued under such auspices would meet with an unprecedented sale, and its influence upon the sacred music of the day cannot be over-estimated. In the natural course of events Vol. II. would be issued in the same way, and the stimulus thus given to the cause of Sacred Song would bear in its train many blessings not now foreseen.

Having thus opened the subject, I appeal to all to take up the cry and send it along until such a fire shall be kindled as shall revolutionize the downward spirit of the times. I appeal to those whose pens are inspired to write sacred poetry—to those who can fittingly wed the beautiful lines to music, whose grand waves shall roll through all time—to the ministers whose success and happiness depend so largely upon the singing of their congregations;—and to publishers, to offer whatever of encouragement they can to a movement which is so pure in its design, so high in its aim, and altogether we will make the “Music of the Future” a reality in all the sanctuaries of the land.

A Hint to Church Choirs.

A correspondent in the *Choir* writes:—“I have long and deeply felt, and often remarked, how much our Church Service would gain in impressiveness were ministers, congregation, organist, and choir to feel more deeply than, taken in their totality, they usually do all the meaning of the words which pass through their lips during that service. Mr. Brocklehurst has pointed out how very mechanical is the manner in which much of the reading, playing, and singing is conducted. But he has omitted one illustration of this

which is so marked and so invariable that I am, and always have been, surprised that no one draws public attention to it. It is this:—In the Litany the following words occur:—‘We have heard with our ears, O God, and our fathers have told us what Thou didst in their days and in the time of old.’ I am a man of middle age, and have been a church-goer all my life, but have never yet heard these words read with a correct emphasis; they are invariably delivered in an even tone, at least, so far as the word ‘ears,’ and the only meaning thus suggested is that *we have heard with our ears*—a piece of silly tautology, for we certainly can hear by no other means. The obvious meaning of the words is: attained if, and only if, the emphasis is laid on the word *our* in the first sentence, and the words *fathers* and *their* in the second part. We then have:—‘We have heard with *our* ears, O God and *our fathers* have told us what Thou didst in *their* days, and in the time of old.’ In other words, there is an unbroken descent of testimony to the great deeds wrought by the Almighty—an acknowledgement which entirely disappears under the treatment to which the verse is ordinarily subjected.

I am quite sure that many of your clerical readers are far too reasonable not to allow that I have here hit a blot which has escaped them all their lives.”

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MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

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FOR LEARNING TO

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1. Because good CONGREGATIONAL SINGING is a thing which cannot be BOUGHT—it must be EARNED; and the labour required to attain excellence is often much less than that which results in mediocrity.

2. Because good CONGREGATIONAL PSALMODY is easily secured when the singers can READ music as well as PERFORM it.

3. Because each member of a congregation is sole proprietor and director of one of the pipes which swell the general hymn of praise: it is, therefore, incumbent upon him to lift up his voice TUNEFULLY as well as THANKFULLY.

4. Because SINGING is a pleasing means of EDUCATION, powerful for good in the Day School, Sunday School, and Family.

5. Because SINGING is a healthful, social, and inexpensive RECREATION, in which every member of the family, from the oldest to the youngest, is or ought to be able to participate.

6. Because, if the MUSICAL FACULTY were cultivated in YOUTH, nobody would be obliged to say they have "no ear for music."

7. Because MUSICAL EDUCATION, be it much or little, should COMMENCE with the musical instrument provided by the Creator: if the VOICE and EAR are first trained, the use of all other instruments is facilitated.

8. Because they who are able to SING AT SIGHT can read music for themselves, instead of helplessly following other people.

9. Because resorting to an instrument in order to learn a tune is a LABOUR and a SLAVERY quite unnecessary.

10. Because any person who is able to sing by EAR can easily learn to sing by NOTE.

11. Because the LETTER-NOTE METHOD helps the Singer in this matter.

12. Because a LETTER-NOTE SINGING CLASS is now commencing to which YOU are respectfully invited.

Teachers wishing to issue this leaflet along with their own announcements can obtain copies at a nominal charge direct from the QUAVER MUSIC PRESS.

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PREFACE.



LETTER-NOTE endeavours fully to carry out the principle that there is, in reality, but one *scale* in music, although that scale can be employed in various *keys* and in different *modes*, and by its aid all the thorny questions which hamper the steps of the beginner respecting clefs, keys, accidentals, etc., are removed from his path. As an assistance to the pupil, Letter-note appends to the ordinary notes the sol-fa initials, so invariably representing the major tonic, thus rendering the stave as easy to the young singer as any of the new notations at present in existence. The public will in due time discover that the stave-notation is preferable for all purposes. For the use of the pianist, harmoniumist, or organist, it is incomparably superior; to the sight-singer, even the ordinary un-lettered stave has numerous advantages provided only its principles are *mastered*; while the stave, with the addition of the sol-fa initials, provides the elementary singer with all the information he requires respecting the key-relationship of the notes. Letter-note, therefore, gives the pupil every advantage he can obtain from a notation specially devised to meet his needs; aids him further by the picture of rising and falling notes which it presents; and, when written in condensed score, provides a notation as cheap as the cheapest, as easy as the easiest, and, moreover, one which every pianist or organist can play from without inconvenience.

As regards the manner in which these principles are carried out in the present work, it rests with the public to judge. The object throughout has been to teach only one new thing at a time, to teach it intelligibly and thoroughly, and when taught to keep it in practice as far as convenient.

A large proportion of the Songs and Exercises has been written for the work, and the whole is copyright either in melody, words, or arrangement.

Those practical men, the Teachers, need not be reminded that there are two ways of using a book: one is to work *with* it, the other *against* it, and great is the difference in the result. It is taken for granted that no Teacher in his senses will think of using this work on any other principle than that known as the "tonic," "do for the key-note," or "moveable do."

The Author begs to return his sincere thanks to all Teachers who have, in large classes or in small, at any time from its first publication in 1863 to the present time, used the works of the Letter-note Method.

London: F. PITMAN, 20, Paternoster Row. Edinburgh: JOHNSTONE, HUNTER, & CO.

